

ON *Exclusive in The Daily Carmelite*  
PAPER by... FREDERICK  
WINGS O'BRIEN

# THE DAILY CARMELITE

VOL. IV CARMEL-BY-THE-SEA: SATURDAY, JULY 11, 1931 OFFICIAL 3c  
NO. 21-2 PAPER

WILL ROGERS, whose impeccable sinlessness in his newspaper paragraphs, has earned him the admiration of the Dotters of the American Revelation, fell from grace recently. In commenting on a tribe of Indians on an isolated island, Will said the race was pure because no American tourists were ever allowed to spend an evening there; that at sundown the big chief chased all strangers off the island. Certain editorial commentators in the anti-evolution shires took offense. As Will is, naturally, a witty commonplacener, it is hard for him to be always in line with truly rural hypocrisies.

§ §

HOOVER is awake, at last, to the world confusion, and to his own reelection odds. He is the best informed man in the White House, since Teddy, about the material universe; the least, about democracy, the inevitable change.

§ §

CAPTAIN and both mates of the Harvard, shipwrecked by speed and greed, are suspended by government. But, what about the company and system that is responsible; that, narrowly, escaped drowning five hundred passengers? Nothing said. Money is seldom punished.

§ §

IF Germany did not win the war to make the world a hell of a place to live in, she won the heavyweight boxing championship. And, a Basque beat California's pride at Reno. Looks like our hundred-per-cent American boys are using their powderpuffs too much. At his best, Jack Johnson, a negro, whose ancestors were Americans before George Washington, could have whipped the Basque or German. The abysmal brute has no race or color.

§ §

RENO startles the parsons. They beg for thunderbolts. Reno is reaction against the ignoble experiment, hypocritical, monoclinous morals; henhussy manners.

§ §

CHEVALIER, badly cast, in common talkies, is losing popularity. So went the great German, Emil Jannings.

## Galt Bell, Actor-Producer, "Talks Shop"

Culbertson's system of bridge has swept the country. There may be better systems and there may be systems just as good, but Culbertson has appealed to the majority of bridge players and to play successfully with them one must at least have a rudimentary knowledge of his rules. The kernel of value for our present subject does not lie in the Culbertson system nor in its relative merit over another system for the playing of intelligent bridge, but in the fact that a sufficient number of players have adopted a system to thereby vastly raise the standard of the game.

That to achieve any notable success or virtuosity at anything much more complex than the making of toast or the boiling of an egg requires persistence, patience and a plan in almost too obvious for restatement, but in view of the prevalence of futile efforts to attain a more significant theatre without the company of the above "three P's" this hoary recollection of their necessity might well become the theme for a song to be sung nightly in every dressing room and managerial office where there is a theatre striving to stem the intellectual and artistic ebb tide of an "Abie's Irish Rose."

That a player following no system at all occasionally makes a brilliant play at bridge cannot be denied, no more can the fact that an occasional gem appears on the theatrical horizon, but consistently good bridge and consistently good theatre can only be attained by a systematic observance of certain "rules."

We carry no brief for the school room as such and we certainly carry no brief for gloom, but we feel that to play

—CONTINUED ON LAST PAGE

## Ruth Lorraine-Close in Harp Recital

It takes a serious artist to carry out a successful recital program with only a scattering of people in a hall, and while there are harpists of greater virtuoso and interpretive development than Ruth Lorraine-Close, who was heard Thursday evening at the Studio Theatre of the Golden Bough, she succeeded well in holding the sustained interest of those present. Conscientious and careful playing with good tone and general musical intent characterised most of her offerings, and she exhibited just those qualities that go to make the reliable orchestral player more than the creative artist. Nevertheless Miss Close has charm in her playing and a simplicity of manner that is refreshing.

Opening with a solfiegette by Bach, several selections from classics were given, but it was in the French group of two Debussy numbers, three by the modern Tournier, and arrangements of French folk-songs by Grandjany that the artist was at her best, for she brought to these a certain delicacy of perception and subtlety of style they need; and in the amusing "Jazz Band pour le Harpe" her humour and tone was very effective. Nothing of the unfortunately small amount of larger literature for the harp was included. If only the harp were more generally played, its literature would be unearthed and greatly increased, for it is one of the most satisfying instruments in quality of tone and scope—though the modern instrument is an expensive and unwieldy possession—one reason for its comparative rarity. For this reason one is always grateful to those who have shown devotion enough to present its beauties—which, after all, are originally back of both music and instrumental evolution.

M.L.-O.

## ON THE MUSICAL HORIZON

Outstanding event of next week-end will be the appearance of Kathleen Parlow, foremost woman violinist, and

Margaret Tilly, pianist, at the Denny-Watrous Gallery next Saturday evening in the first of two joint recitals.



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## Personalalia

EDITED BY S. L. H.

Mrs. Vernon Kellogg has taken a house in Carmel for several months.

Miss Constance Heron is visiting friends in San Francisco over the week-end.

Miss Ruth C. Holmes left Carmel Thursday for her home in Medford, Oregon.

Mr. and Mrs. P. C. Schneider of Los Gatos have taken the "Window Box" on Twelfth and Monte Verde for a month.

Mrs. Marshall Bond of West Haven, California, is visiting her mother, Mrs. E. G. Burritt on Camino Real, for the remainder of the summer.

F. L. Diefendorf, of the San Francisco "News" editorial staff, and Mrs. Diefendorf are spending their vacation in a cottage on Lincoln street.

Mrs. M. A. Caldwell (Berkeley) is occupying her cottage on Lobos avenue, with her son, Richard, her daughter-in-law, Mrs. B. D. Caldwell and the latter's daughter, Sue.

Mills College announces the appointment of Calista Rogers as dean of music, beginning September first, in the absence of Dean Marchant, who goes abroad for a semester.

Mrs. C. G. Guibert of Los Angeles, who, as Mary Shallue, played under Edward Kuster in "Merton of the Movies" and two or three other plays, and under George Ball in "Bill of Divorcement," during the summer and fall of 1925, is visiting Mrs. Rhoda Johnson at her home on Monte Verde.

Mrs. Jesse W. Lilienthal of San Francisco, who has been staying at La Ribera for several weeks, are leaving Carmel Sunday. Others at La Ribera are Miss Hermoine Wocker, Miss Hess Muhler, Mrs. M. Turner, and Mrs. A. E. Wishon, golfers from San Francisco and the Bay regions. Mr. and Mrs. Elmer E. Beckman of Pasadena; Dr. and Mrs. B. L. Reese, Los Angeles; Mrs. E. J. Delorey and her son, E. H. Delorey of Los Angeles; Mr. and Mrs. Harvey Dunn, Tenesly, New Jersey; Miss Irene T. Hofmeister, San Francisco; and Irving Rosenblatt, Jr., of San Francisco.

A special rehearsal of the clowns in "Midsummer Night's Dream" was held at the Forest Theater Thursday night.

## Carmel Day by Day

Lest The Daily Carmelite, lightweight among the dailies, get too heavy, a new department is introduced herewith. The author will be identified only to this extent: he is a newcomer to these columns.

By THE GADFLY

Up and anon. Thoughts while meandering. Dolores street congested with eager-eyed mail seekers; some bleary-eyed. I wonder why. Several looking at a marmoset cuddled up in auto. Why do people like to look at members of the simian family? Distance lends enchantment to the view, perhaps.

. . . Cluster of youth in kaleidoscopic robes on their way to the beach. Senile gentlemen looking on. Is it envy or curiosity? Group talking about "Yes, Doctor." Did it need doctoring, or what? Woman drops melon near auto—more depression.

. . . Child shying from un-leashed dog. Why so much talk about leashing dogs? Why not leash some humans? Signs here and there, "For Rent." Why don't they lower their rents and give some of the depressionists a chance to flop?

. . . Heterogenous collection of what-nots in Ocean avenue shop window. More order and less quantity would meet the artistic eye. Traffic jam on Ocean avenue and Dolores. And there be signs to read too. More talk about colored sidewalks. Why waste time? Water the streets more; streets too dusty and I don't like dust. Says me.

Sun sinking; weird shadows play about Carmel streets and alleys. Three prospective artists raving about the sunset. I wonder if the dishes are washed. You can eat sunsets so me for the feed-bag. What diet would you suggest for a gadfly?

## STANLEY WOOD, TEACHER

Stanley Wood, whose water colors are being shown at the Denny-Watrous Gallery, has been appointed an associate professor in the California School of Fine Arts, San Francisco, for 1931-32. Others with Carmel connections who will be on the faculty include Ray Boynton, Ralph Stackpole, Sam Hume and Otis Oldfield.

## PICHEL IN THE MOVIES

The Little Theatres, as well as the so-called legitimate stage, are being drawn upon to add prestige to the cinema. Irving Pichel, who has created roles and directed Little Theatres in many parts of the country including Carmel, has signed a long-term contract and is to be starred. His first role, under this arrangement, will be the name part in "A Man with Red Hair."



**THE DAILY CARMELITE**

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**THE BROSA'S NEXT PROGRAM**

By MARY LINDSAY-OLIVER

Because of an interesting announcement in connection with the vanDieren quartet—second on the program of the Brosa Quartette next Tuesday, the Schubert selection has been chosen for comment today and the vanDieren left to the last.

Franz Schubert was born in Vienna in 1797 and died worn out with his prolific creating and the struggle for mere maintenance at the early age of thirty-one. Yet he is reported to have been the most genial and lovable of men—particularly to his friends for whom he would extemporize waltzes for their dancing, fence, play practical jokes, and even perform his "Erl King" on a comb! Most of his works, left to his brother Ferdinand, who adored him, were only published after his death by Diabelli, to whom Ferdinand sold them. Schubert had written so fast, particularly his songs, of which there are over six hundred, that he forgot much of what he produced. Having sent a song to his friend Vogl who asked him two weeks later to play it, he exclaimed "The song's not so bad! Whose is it?" This reminds one of the story that Walter Scott failed to recognize one of his own poems and attributed it to Byron! How little, it would seem, we have to do with the Muse that works through us, or uses us! Hundreds, too, of instrumental compositions were among the works from Schubert's pen, among the most important of which is the quartet in D minor to be given Tuesday. It was written somewhere between 1824 and 1826 and is known by the name of "Death and the Maiden" because its second movement introduces the theme of his well known song of this name and develops it into five variations which represent a dance of death. "Death is the Demon Fiddler" is supposed to be the theme of the third movement, while the fourth in the rhythm of a tarantella intensifies the character of the dance. Preceding these is a first movement of great seriousness and beauty which is a wonderful example of the intensified and emotional treatment of quartet writing; and which, among the writers of the romantic development, stands

out in significance. While adhering in general to a more or less classic design, Schubert's instincts were modern and dramatic, and where the rush of thoughts seemed to come to him, his sense of liberty gave him unhampered expansion. Whether this was the result of lack of schooling in the fundamentals of his art (as some claim) or a deliberate response to the urge of breaking away matters not, for Schubert gave to the world so rich a contribution of expression in music that he was, as Listz called him, "le musicien le plus poete que jamais." Vivid in personality, full of poetical conception and intent, he could always with great speed immediately write what he wanted to—than which there is no greater facility in creative genius.

**THE DANCE**

A series by MARIA PISCITELLI of the School of Dancing and the Piano.

After the war a new school of dancing, originated by Rudolph von Laban and Mary Wigman, arose in Germany. Germany, deprived of military training warmly received schools of gymnastics and "Bewegung." Thus the modern German dance spread like wild-fire throughout the country.

Laban and Wigman, ardent prophets of their creed, are opposed to all other established schools. They say that more of them represent the elements of our modern civilization with its ruthless machines and great industrial projects. In this they are successful, for in their dancing there is much that is heavy, earthy, macabre. We grant that Mary Wigman is a powerful dancer and that she does some amazing things with groups. But why always this dark, strange, lugubrious element, this heavy solemnity? Why this odeur of the tomb? As Bragaglia, the director of the "Teatro degli Indipendenti" of Rome, says: "They beat gongs and drums, they slap their thighs and crawl on the floor. They turn their backs to beauty and to music. What is the dance without sensuous beauty? These German dancers are unmusical."

Though in America the German dance has aroused much interest, there are parts of Europe where it is not in favor. I remember that when Mary Wigman, with her group of twenty dancers, came to the Pirandello Theatre in Rome, only a few rows were occupied. There is the same disinterest in her work throughout all the Latin countries of Europe. Even in Sweden the Modern German Dance has aroused great antagonism. On the other hand, when Mary Wigman dances in the Stadt Theatre in Zurich, Switzerland, she is greeted with great en-

thusiasm. But in the French portion of that country it is another story.

However, there is a great deal in the German school that the dancer can take with profit. The training is thorough as far as it goes. The gymnastics and movements peculiar to the school give strength and force to the dancer.

To be concluded Monday



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hit-or-miss bridge over any period of time just as to play hit-or-miss theatre very shortly ceases to be fun.

It is almost impossible in such limited space and on such a subject to make oneself clear, but in the name of common sense is it possible to play football, baseball, tennis, without a knowledge of their rules? How would it be possible to remove successfully an appendix, fill a tooth or build a bridge without years spent on the study of engineering, dentistry, anatomy? Yet in the theatre this is almost exactly what we attempt to do. We have attained certain facility in the handling of a limited range of subject matter that is so closely patterned on our every-day life that we set our stage to resemble the living room at home or the gas house across the tracks, we make up ourselves right upper entrance, go through old familiar tricks and, in the five words that are scrawled across the tattered cover of our theatrical vocabulary . . . we get away with it!

This is not offered in any spirit of criticism unless we make haste to acknowledge that we are part and parcel of the condition criticized, nor are we suffering from extreme theatrical ennui. It is simply that we believe so firmly that if a group of people with a deep and unselfish love of the theatre were to band themselves together for five years, and were to set themselves to plum the scarcely explored possibilities of their art and instrument, they might find at the end of that time, as Gordon Craig would say, "that their arms were full of roses" . . . and not those from "Abie's" vine.

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